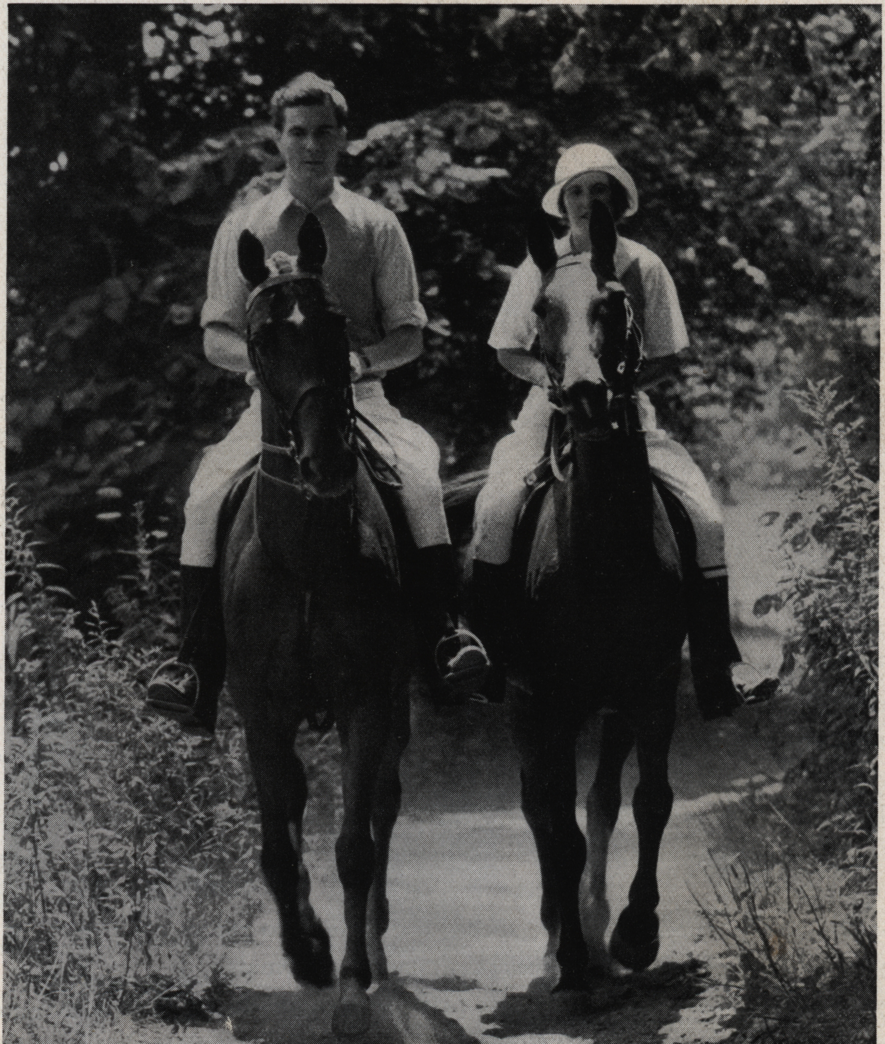
THE CINÉ-KODAK NEWS



SEPTEMBER
OCTOBER
1932

SPEED

makes it the film for autumn use

PERHAPS your movie "stars" spend most of their daytime hours in school . . . are available for picture making only in late afternoon or evening.

So load your camera with Ciné-Kodak *Super-sensitive* Film . . . it doubles the outdoor effectiveness of your camera's lens . . . and go on making pictures regardless of the diminished autumn sunshine.

For this remarkable film has all the speed you'll need to get the shots you want. Twice as fast as regular Panchromatic Film in daylight . . . at least three times as fast under artificial light.

Ciné-Kodak Super-sensitive "Pan" puts your camera on a year round, day or night basis of reliable movie making.

FILM IF THIS SEAL IS BROKEN.
EK
Ciné Kodak
Super-sensitive
PANCHROMATIC
Safety Film
for use in the Ciné-Kodak and other cameras using 16 mm Kodak Safety Film
Made in U. S. A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Trade Marks Reg. U. S. Pat. Off.
Fabriqué aux Etats-Unis d'Amérique

Ciné-Kodak Super-sensitive Panchromatic Film—costs only $4 for the 50-foot roll. Makes even indoor movies easy to take . . . with 35 cent Photoflood lamps.

Ciné-Kodak
Super-sensitive Panchromatic Film

THE CINÉ-KODAK NEWS

SEPTEMBER-OCTOBER 1932

Published Bi-Monthly in the interests of Amateur Motion Pictures by the Eastman Kodak Company, Rochester, N. Y., Volume 8, Number 10.

TRANSOCEANIC

by Henry Locksmith

FIFTY years ago, when one left his homeland to go to America, it was a definite turning point.

Friendly faces and places, the things with which one had grown up, were lost—cut off completely. Perhaps an occasional visit—spaced years apart—but much that one had known was gone.

And the travelers were lost, as well, to those they left behind. Their sole means of communication, letters, would grow rapidly more confusing, and more foreign, to their family and friends.

So, too, at first with us. A few years ago I came to the States after bidding my family, friends, and fatherland "Auf Wiedersehen." After two years I returned to get married—saw many more tears shed upon our departure.

Another year passed, a baby arrived.

From an apartment we moved to a little house in the country. Letter after letter crossed the Atlantic telling as much as a letter could about ourselves, our new home and surroundings, to supply the information about our daily lives so eagerly sought. The chief theme of our every letter, of course, was the baby—and of theirs, the regret of the grandparents in being unable to see her fumbling with the toys they had sent, to watch her growing up with the passing of each day.

They, in turn, tried to keep us posted on the innumerable details of "home."

But these letters were only a feeble, flickering, unsatisfactory contact.

Then we hit upon the idea of movies!

Here was something that would really be the next best thing to actuality. Something which would not only bring our folks back home a true living picture of their grandchild and of ourselves, but would give us an opportunity to lead them right to all the interesting things of which we had written so much.

Christmas was only two months off.

We went feverishly to work on our plan so that our season's greetings would bring with them the first of many movie reels.

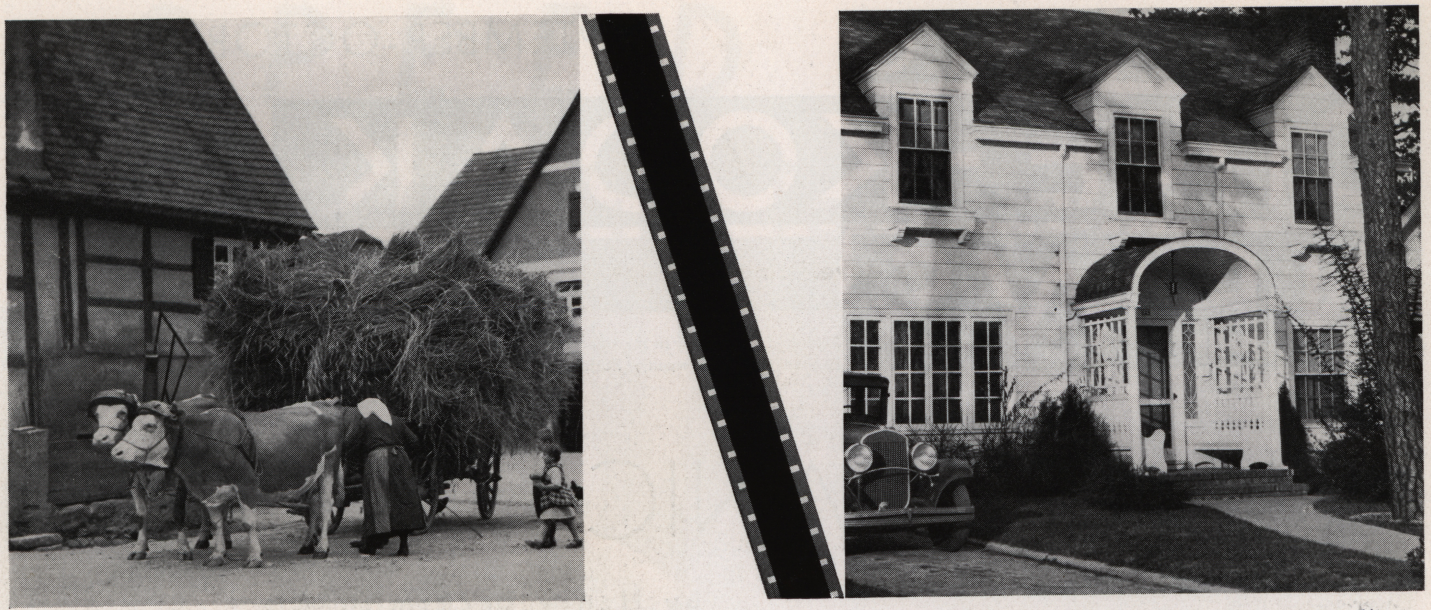
We bought a Ciné-Kodak, several hundred feet of film, and started.

The house, outside and inside . . . the grounds . . . the baby . . . ourselves . . . a party . . . our neighbors and friends . . . the pets . . . all the many people and things of interest to us were filmed from the angle at which our family and friends would see and observe them, were they here. We tried to select things that were typically American—native ways and customs that differed from the way things are done in Germany.

Little homely things, like the milk box in which we find our supply every morning—while in the old country you must walk to the store to get your milk in a little container you bring

Today the adventurer need not be lost to the folks left at home, for, through the eyes of movie camera and projector, they can travel with him.

Scanned and Donated to Archive.org from the Collection of Darren Nemeth 2026



The old world and the new—thousands of miles apart—years removed in aspects and ideas—united by a narrow ribbon of home movie film.

along. And the mail box. In Germany, if you live out in the country, the postman will linger for a little chat and, perhaps, a cup of coffee. Here the mail box is established by the roadside in such a way that the postman, sliding to a standstill alongside it in his vibrating flivver, can drop the mail into it from his car window. Schools—up to a few years ago, and occasionally even now, unfortunately—are a more or less old-fashioned institution in the old country—buildings with scarcely a place for recreation. No gym. No restaurant. No fun. An all-pervading atmosphere of severity and duty—nothing at all youthful about them. What a contrast the American schools with large, modern buildings admitting plenty of air and light. With youthful, congenial teachers and a school system adapted to the requirements of modern youngsters rather than upholding the stiff and dusty traditions of years gone by.

The special attraction of our first reel was a trip to Niagara Falls. We filmed the roads and roadsigns along the way. And here, too, was a difference. Roads up to three times as wide as in Germany. Roadsigns of an entirely different shape and appearance. And the Falls themselves, of fabled majesty the world over, with ourselves in the foreground pointing to the views described by titles, could certainly have seemed little less than miraculous when screened in a German village 3,000 miles away.

The reel was carefully edited, titled, and sent off with a projector just in time for it to arrive for Christmas. And we knew that once again, as had always been the case, the entire family would be reunited for the holidays.

Three weeks later came our reward in the form of letter after letter of enthusiasm and gratitude telling us that we had found a wonderful way indeed to bridge the distance between our homes.

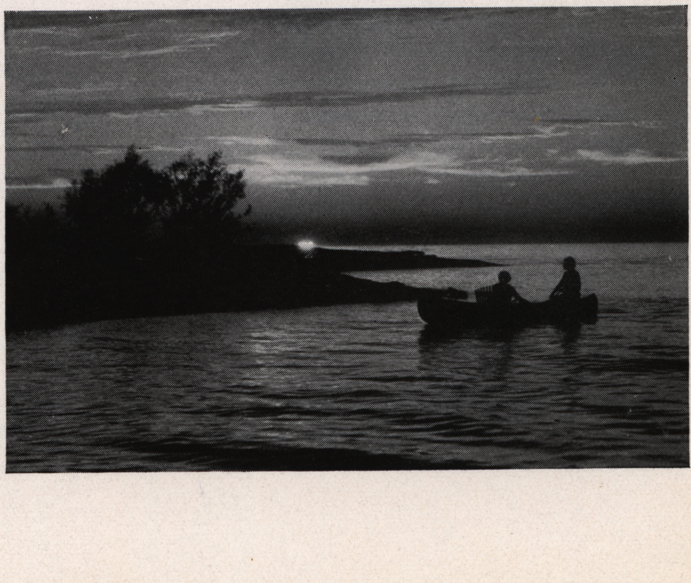
My brother became so interested that he purchased a movie outfit of his own to make pictures to send to us.

Now, the same boat that takes our reels back home will often return to us movies of those who have had so much pleasure from our modest movie efforts. And both we and our distant families are collecting picture records that will become increasingly valuable as years go by.

EVER MAKE A SUNSET IN KODACOLOR?

IF you haven't, you've missed just about the most beautiful scene that can be made. One movie maker writes of his "Sunset Symphony"—an entire reel devoted to sunset shots.

Follow these few rules for successful sunset shooting: There should be clouds to reflect the sun's golden rays. When it hurts your eyes to look at the sun, don't film it. Maneuver yourself into a position so that the sun is entirely or largely concealed by trees or buildings. But when the sun is behind clouds, or as it sets below a scattered cloud effect—those are the best times to shoot! If it is rather bright, use a Neutral Density Filter. And after the sun has set, remove the N. D. Filter and keep right on shooting as long as there is distinct coloring in the sky—for the new Super-sensitive Kodacolor Film, twice as fast as the old, has speed enough to get the picture.



NEW CINÉ-KODAK EIGHT A QUICK SUCCESS

Absorbing story behind the development of new-principle movie camera and film

WHEN Ciné-Kodak was introduced in 1923 home movies became practical for the first time. Thousands hastened to obtain outfits and build up lifelike and permanent records of the important, enjoyable, and exciting incidents of their lives.

Yet, to a great many people, home movies were still "too costly." In many instances this belief was based on insufficient knowledge of the cost of movie making. But the demand for lower-cost movies persisted and increased.

However, every new development of the Eastman laboratories must be a step forward—so if further economy was to be applied to movie making, this had to be accomplished without sacrificing quality, or not at all.

If each foot of film could be made to do more work—if an emulsion could be evolved so remarkably free from graininess that a smaller area of it could be used to record an image and that smaller image could yet be magnified by projection onto a good sized screen—then, and then alone, the problem would be solved.

That is just what has been accomplished in Ciné-Kodak Eight Film.

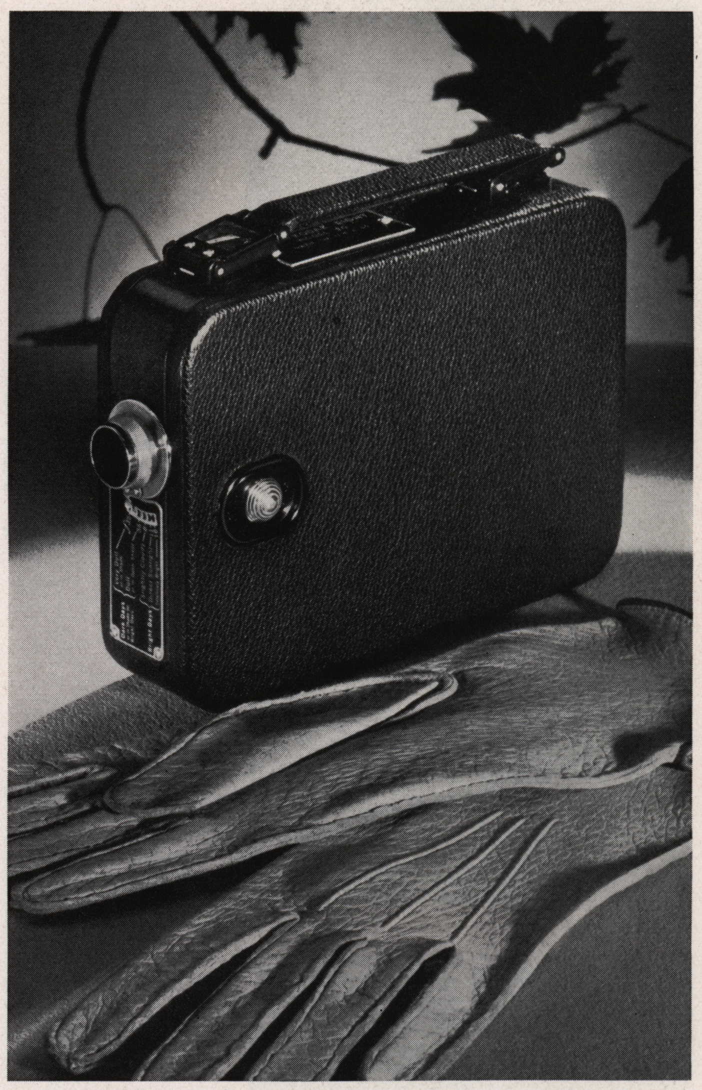
But it hasn't been done over night. It's the outcome of years of experimentation dating back to the origin of home movies. The introduction of Ciné-Kodak reversal film made possible the incomparable beauty of Kodacolor—led to the introduction of Super-sensitive Panchromatic Film and the dawn of easy indoor movies.

Knowledge gained from these achievements paved the way to Ciné-Kodak Eight Film and the ingenious principle by which Ciné-Kodak Eight makes movies.

Briefly, every foot of Ciné-Kodak Eight Film goes four times as far. Ciné-Kodak Eight is loaded with a 25-foot roll of special 16 mm. Ciné-Kodak Film. This is run through the camera, then inverted and run through again. For but half the width of the film is exposed at a time—and the images registered are half as high and half as wide as a frame of 16 mm. film.

When projected by Kodascope Eight this reel occupies the same time on the screen as 100 feet of 16 mm. film. Yet, in spite of the smallness of the film images, generous size screen pictures can be obtained. Kodascope Eight, Model 60, for example, will transform one of these tiny film images onto a No. O Screen, 22 inches by 30 inches in size—174 times as wide and as high as the film image—a screen area more than 30,000 times as great as the area of the film image!

Since Ciné-Kodak Eight and Kodascope Eight are smaller than 16 mm. Ciné-Kodaks and Kodascopes, they do not incorporate all of the advantages of the 16 mm. equipment. While thoroughly efficient, this reduction in size, coupled with lower manufacturing costs, makes it possible to offer this equipment for approximately half the cost of comparable 16 mm. equipment.



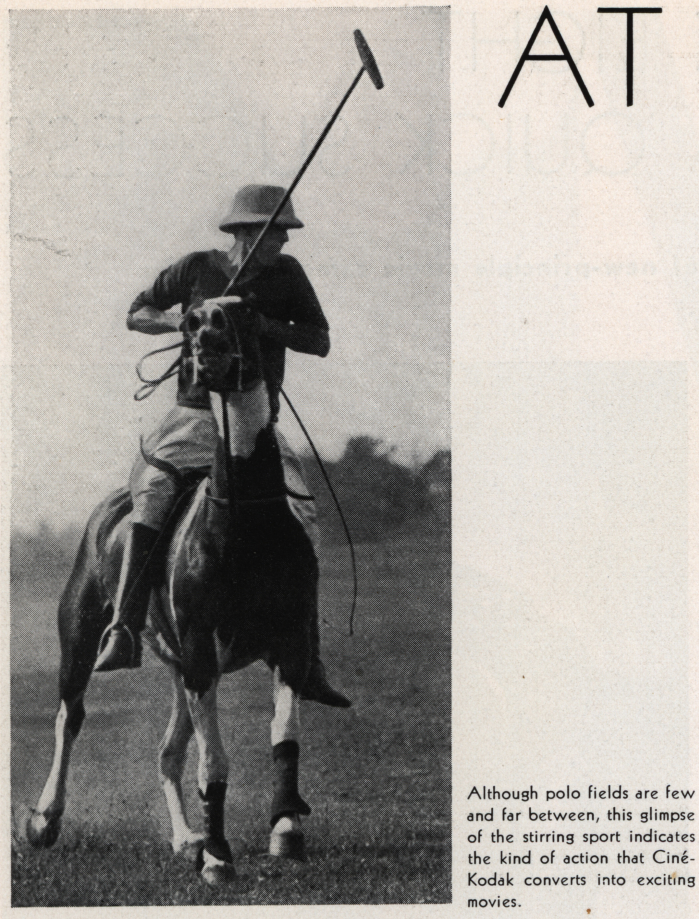
Ciné-Kodak Eight is a fixed-focus movie camera with a Kodak Anastigmat f.3.5 lens. It is motor-driven; has an automatic footage indicator, full-vision eye-level finders built into the carrying handle, an attractive, sturdy case, and costs but $29.50.

Small wonder that eager thousands have already acquired a Ciné-Kodak Eight. Yet many others, convinced that movie making was at last within their reach—drawn to visit Ciné-Kodak dealers because of the price appeal of the Eight—have outfitted themselves with the same type of 16 mm. equipment that has given you so much pleasure.

For, although the Eight makes splendid black and white movies on Ciné-Kodak Eight Panchromatic Film, it will not make Kodacolor—does not use Ciné-Kodak Super-sensitive Film. The largest size screen pictures suggested are 30 inches wide and

(*Continued on page nine*)

AT ABOUT THIS T



Although polo fields are few and far between, this glimpse of the stirring sport indicates the kind of action that Ciné-Kodak converts into exciting movies.

The rabid rooters at football games are important "atmosphere" to your football movies—whether or not they are familiar to you or your movie audiences.

Football—the game of games at this time of the year. Get the sun at your back—or to one side. Use a telephoto lens, if you can—for here is a sport that provides thrilling shots for your winter's entertainment.

If you hunt, sling your Ciné-Kodak over your shoulder where you can reach it quickly. If you don't hunt with a gun, use your movie camera—you'll make as many worthwhile hits as the hunters.

IT'S FALL—the tempo of outdoor activities has been stepped up—life moves to a quicker rhythm.

Exciting, vigorous sports crowd each other for one's attention—pastimes that are fun to engage in, to watch, and to film.

In and about the home, as well, things are off to a fresh start—the briskness of fall is reflected on all sides.

It's a wonderful, wide-awake season—and a time for movie making without parallel. For movies of the activities of fall will interest every one, even those unfamiliar with the participants or intricacies of the sports filmed.

Football—there's small need to enlarge upon the movie possibilities of this subject. No matter if the contest is one surrounded by tiers of numbing concrete and warming coonskins, or a local mêlée at which the spectators follow the ball as closely as the linesman, there are few better opportunities for assembling an interesting series of sport shots. Take along a telephoto lens to add interest to your reel. Work in shots of the score board, bands, cheerleaders, impatient substitutes, hilarious or dejected spectators. Make movies of the important games for this winter's entertainment.

And then there's a game of seemingly far more pacific nature with a considerably higher percentage of devotees—golf.

Fine indeed would be movies of the star exhibition matches and tournaments of midsummer. You've probably filmed them, but if not, there are better opportunities at hand today.

Your favorite foursome—the chances are that you've scarcely a foot of film of them. It's easy to understand, too, for no golfer, anxious to win the coveted sweepstake prizes, will relish the presence of a camera's inquisitive lens while trying to pitch over a trap.

Try this plan—your partner and opponents will gladly cooperate.

Tell them that you want to make a few shots of them, and to have them make a few of you. Suggest that you all go out for a few holes before beginning your customary eighteen. Point out that the movies will solve their perplexity at not really knowing how, or why, they perform the various score-swelling errors of execution that make par such a will-o'-wisp. Play a "straight" part, if you wish. Or build up a humorous record of those elements of your game or that of your opponents that have caused so much more or less concealed amusement during the past few months. Make up a good movie story—a close-up of a club-head as it "addresses" a ball—semi-close-up of the drive—a "faked" shot of a ball landing in a trap—a terrific yet ineffectual "explosion" shot—the disappearance of a sliced drive into a creek—close-ups of the score card—all the sidelights of the game that make it fascinating, if not always enjoyable.

Next on the list come the disciples of Daniel Boone—latter-day nimrods champing at the closed-season bit while awaiting

IME OF THE YEAR

There are innumerable opportunities for successful movie making

the few precious days allotted to them for stalking the wary denizens of the tall grass and stunted pine. If you hunt, you'll want a movie record of the season. And if you don't hunt, but have a chance to go along, draw closer, while a secret of the clan is betrayed—*many of those who do hunt don't really care a hang about hitting anything*! It's the joy of tramping through chill fields at sunup, or camping in the aromatic pine country, the excitement of the chase, the grace and keenness of the dogs, the marvelous bouquet of coffee and bacon in the woods—these are the real thrills of hunting. And *you* can enjoy them just as much as the hunters, besides bagging a collection of shots they'll prize more highly than the game they may bring home.

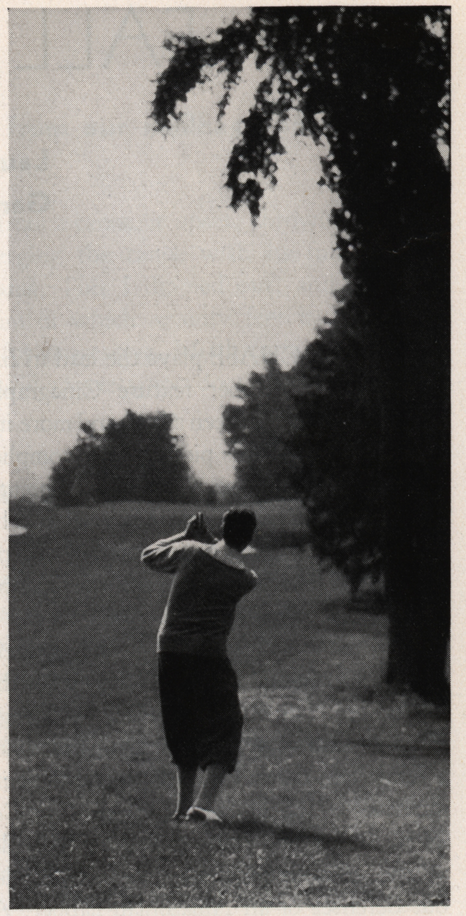
These sports, and many others, are veritable movie bonanzas for the fall camera wielder.

Less vigorous and more homely is the suggestion that you take the youngsters to the zoo sometime soon. Make a roll or two of the inmates and the reactions of the children to these reincarnations of story book characters. A few of the animals may already be indoors, but in most cases the combination of artificial light and daylight entering through glass ceilings will, with the help of Ciné-Kodak Super-sensitive Film, make even these indoor movies easy to obtain. Get a complete picture record of the day, with close-ups of the informative signs on the cages, a shot of the peanut vender, voracious squirrels, inquisitive deer, sleek seals, and all the rest. Such a reel will not only be a valuable addition to your family movie records, but an unending delight to the junior members of your family and their friends.

School days are here again. Play hours are shortened, but more intensely devoted to play. You'll want much of this for your "growing-up" reels—the start for school—the meeting of schoolmates—entering school at nine, as shown by a clock's face—the recess games and exercises—shots of the children's teachers—the return home and hurried departure for a few hours play before dusk and supper—samples of their school work—close-ups of the title pages of their new school books—shots of them engrossed in their homework—it's all part of an important stage of the youngster's development, and you should preserve it in a well rounded-out movie story.

Just one more suggestion—load your camera with Ciné-Kodak Super-sensitive Panchromatic Film. Its speed makes indoor shots easy, and salvages the outdoor movie making hours otherwise lost because of shortened autumn days.

Owners of *f*.1.9 Ciné-Kodaks and their movie audiences have an additional treat in store for them. There are few more beautiful sights than autumn foliage. Super-sensitive Kodacolor Film will reproduce its multicolored hues with perfect faithfulness. The extra speed, which this film offers, makes autumn beauty even more easy to capture, more beautiful to see.



Before this year's golfing season slips by, record all those friendly scenes and faces that have made the game pleasurable during 1932.

Whether you jump or are satisfied with a safe and dignified canter—whether you show horses or merely ride a favorite from some suburban stable, you'll want movies of the mounts, friends, and trails that make the sport worth while.

Shorter days—shorter, crowded play hours—this is a busy season for the children. Parents will preserve its highlights with the film that adds hours to the movie making day—Ciné-Kodak Super-sensitive Panchromatic Film.

With lower temperatures, things are looking up for many inmates of the zoo. Make a reel or two of them—you'll enjoy doing it and the children will prize these movies highly as a source of entertainment for themselves and their playmates.

NEW FALL CINEGRAPH COMEDIES

Laurel and Hardy, Charley Chase and the "Our Gang" Kids Star in September-October Releases

CHARLEY CHASE plays the lead in *Innocent Husbands*, No. 4570, the September feature Cinegraph release. And there certainly has never been a husband more innocent of wrongdoing than the hero of this picture. The complicated situations which provoke so much merriment in *Innocent Husbands* arise from the fact that Charley's wife has a friend bent on convincing her that no husband can be innocent of deception. The two women consult a fake medium for information regarding Charley. The resultant seances add much to the humor of the picture and to the embarrassment of the innocent husband.

Besides this feature picture there are three 100-foot shorts for September. The first, *Don't Get Too Tough*, No. 4571, also stars Charley Chase, a would-be gangster whose light-footedness in a tenderloin dance hall fails to convince its inmates that he is a member of the light-fingered gentry. *Catch 'Em Young*, No. 4572, brings you Stan Laurel, a gay blade of the stone age era whose amorous edge becomes badly dulled against the strenuous defenses of an Amazonian flapper. *A Hunting Party*, No. 4573, in which the "Gang" accidentally lassoes a real bear while "big game hunting," concludes the September list.

There are three new feature length and three comedy shorts for October, as well.

Sailors Beware, No. 4543, starring Laurel and Hardy, is the first October feature release. It's just about the funniest picture these two have ever turned out. Laurel, a hard-boiled taxicab driver, is accidentally shanghaied aboard an ocean liner on which Hardy solidly holds down the job of purser. The captain gives the alternately belligerent and weeping Laurel into the custody of Hardy, whereupon things begin to happen.

In *Tell 'Em Nothing*, No. 4574, Charley Chase is cast as a divorce lawyer popular with the young unhappily married set. In endeavoring to build up circumstantial evidence for a divorce trial client he succeeds in convincing his wife that what she needs is a divorce lawyer—but not in the family.

In the third October feature, *Every Man for Himself*, No. 4575, the "Gang" practices a mild form of racketeering upon the general public to stir up business for their shoe shining stand—a marvel of juvenile ingenuity. It's well up to the caliber of the pictures that have made the "Gang" the best beloved group of juvenile actors.

This costume, contends the star of *Innocent Husbands*, should certainly convince his wife that he has no intention of faring forth in search of adventure outside the family circle.

In *Train Your Spooks*, No. 4576, the first October short, Charley Chase provides lifelike manifestations for the seances of a greatly surprised medium. *Apple Day*, No. 4577, relates the ingenious manner by which the "Our Gang" kids relieve an apple vender of his stock and their subsequent entanglement with the long arm of the law. *A Friend in Need*, No. 4578, recounts the ridiculous ministrations of Clyde Cook and Syd Crossley to a bride-to-have-been deserted at the church.

Purchased from Ciné-Kodak dealers, the full-length features, supplied on two 400-foot reels, cost $48; and the 100-foot shorts cost $5—or they may be obtained for an evening's showing at nominal rental charges from the same source.

A glimpse of Laurel and Hardy in that rollicking October Cinegraph, *Sailors Beware.*

Charley demonstrates one of the first steps to a divorce for and with a client in *Tell 'Em Nothing*.

CASHEAR
CASH REGISTA
AUTOMATICK
TIR
The boss and the beauteous "cashear" of the "Our Gang" comedy, *Every Man for Himself*.

CINÉ-CHAT

Gathered from our mailbag and notebook

A GENEROUS offer extended to readers of *Ciné-Kodak News* by the Amateur Cinema League should appeal to you. They will send you, without charge, and upon request, an introductory copy of *Movie Makers*, official publication of the League. It's well worth reading. Address them at 105 West 40th Street, New York City.

COPIES of *Your First Fifty Pictures*, popular and interesting Eastman booklet on movie making, are still available, *without cost*, to all readers of this publication.

YOUR
FIRST
FIFTY
PICTURES

Thousands of copies of this 64-page booklet have already been distributed to movie makers who report that its fifty miniature movie scenarios and many helpful suggestions on continuity have added greatly to the fun of making and showing home movies.

Your First Fifty Pictures is not of a technical nature—it merely points out how subjects of everyday interest may be filmed more entertainingly. Address requests to the Editor of *Ciné-Kodak News*.

DATA for our annual camera "dunking" story is furnished by Dr. Hugh West of DeLand, Florida.

"I thought perhaps you would be interested in an experience of mine. In stepping from a canoe, it upset, throwing me into the water and submerging the canoe with its full cargo—*including my Ciné-Kodak*. This I drained out, and the next day I removed the film, of which seventy feet had been exposed, and sent it in for processing. Much to my surprise, it resulted in very splendid movies; nor does the camera seem hurt in any way."

KODAK SIX-16 IS A HIT IN EUROPE

WHEN it comes to the manufacture of articles that can be sold in large quantities, for which great expenditures can be made for tools and special machinery, America leads in quality, accuracy, and cost—Kodaks Six-16 and Six-20 for instance.

When it comes to articles of equal merit but made in necessarily limited quantities because of the narrower field of demand—Kodaks Recomar and Pupille for instance—Europe has the advantage.

And so while the Eastman Kodak Company is supplying, from Rochester, great quantities of Kodaks Six-16 and Six-20 to a delighted European market, it is importing from its Dr. Nagel Works in Stuttgart the Kodak specialties—Pupille, Recomar, Ranca, and Vollenda.

While the Rochester-made Six-16 and Six-20 Kodaks with their innovations in size and style and simplicity are sweeping the European markets, the American trade is provided from the Nagel Works with those alluring camera specialties that delight the ambitious pictorialist.

CINÉ-KODAK EIGHT A QUICK SUCCESS

(*Continued from page five*)

22 inches high. And, for the time being at least, no practical method is apparent by which duplicates can be made from Ciné-Kodak Eight Film. These are the limitations of the Eight.

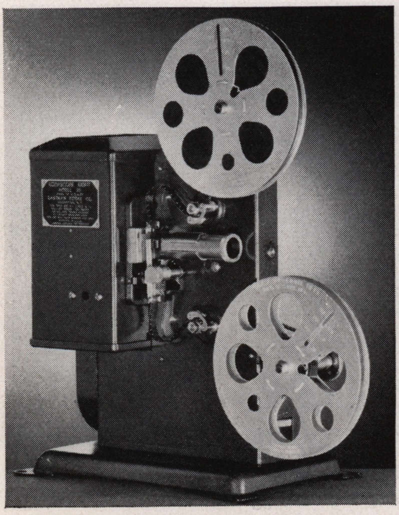
But it is a full-fledged, motor-driven movie camera with many of the refinements of 16 mm. Ciné-Kodaks, and it produces remarkably clear pictures at a film saving of nearly two-thirds.

That is the story of the Eight—Eastman's latest contribution to the world of home movie making.

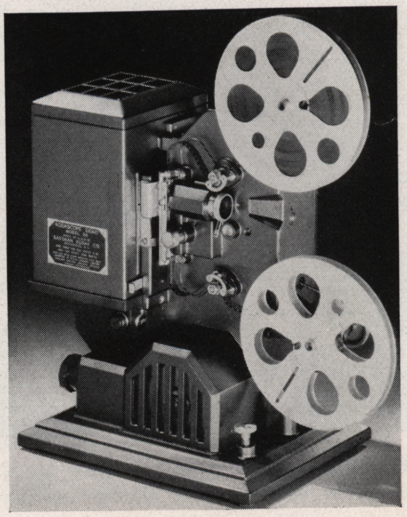
Surely, many of your friends and acquaintances will be enthusiastic about the new low cost movie making offered through Ciné-Kodak Eight. Those who have seen and admired your movies—envied you the pleasure and satisfaction of building a lasting film library—will certainly be delighted to learn of the economy of the Eight.

Tell your friends the story of the Ciné-Kodak Eight. Dealers will gladly show them this new pocket-size movie camera and the movies it will make.

Now—everyone can enjoy home movies.



Kodascope Eight, Model 20, inexpensive companion of Ciné-Kodak Eight, is a remarkably efficient projector, producing ample size movies without fuss or bother. It costs but $22.50.



Kodascope Eight, Model 60, might be termed a miniature Kodascope K. Generous size screen pictures and a plug receptacle for a floor lamp are among its many advantages. It costs but $75.

Soldier Man Harry Langdon, who didn't know the war was over.

Harold Lloyd, star of *Never Weaken*, doing his unlevel best to live up to the name of his picture.

Will Rogers, whimsical hero of *Don't Park There*.

KODASCOPE LIBRARIES RELEASES

Feature Will Rogers, Harry Langdon, Harold Lloyd, Billy Dooley, Rod La Rocque and Sue Carroll

HAROLD LLOYD heads the September list in *Never Weaken*. His "intended," secretary to a doctor, is discharged because of poor business. Harold sets out to produce the missing patronage so that she will be re-employed, with tremendously amusing results. No. 4178, on two 400-foot reels, base rental $2.50.

Equally hilarious is *Soldier Man*, with Harry Langdon. The war is over. The troops have been withdrawn from the battlefields. Swords have been beaten into ploughshares. But Doughboy Harry—who somehow just didn't hear a thing about the cessation of hostilities—roams about "no-man's land" seeking either friends or enemies, preferably the former. Eventually he wanders into Bomania, where he is mistaken for the missing king, and thrust onto the throne. For complete and amusing details of his kingly activities see *Soldier Man*, No. 4151, on three 400-foot reels, base rental $3.75.

Will Rogers heads the October list in *Don't Park There*. Will, lifelong cowpuncher, hitches up his team and starts to town for a bottle of horse liniment only to find that horses have been totally eclipsed by automobiles. He acquires a flivver and continues his search for the liniment, but is unable to locate a parking place. Will tries city after city, but all in vain. In Oakland he learns that someone reported a vacant parking place in San Francisco the week before, but investigation proves the rumor to be false. *Don't Park There* is rare good fun, heightened by many titles containing typical Will Rogers witticisms. No. 4148, on two 400-foot reels, base rental $3.00.

Shore Shy, another October release, brings you Billy Dooley, pride of the Navy and his family. Learning that he is coming home on shore leave, they plan a pleasant surprise by transforming their home, their car, and even themselves into the most seagoing outfit that ever gladdened a sailor's eye. You'll like *Shore Shy*. No. 4182, on two 400-foot reels, base rental $2.50.

Rod LaRocque and Sue Carroll star in *Captain Swagger*, the October feature. A son of the idle rich, Rod finds his inheritance suddenly wiped out, and turns his hand to whatever occupation seems likely to provide support for himself and a lovely girl whom he has befriended. Among the occupations he pursues are banditry and a fling at Russian dancing in a night club. *Captain Swagger* is fast, breezy romance with lots of exciting adventures. No. 8177, on five 400-foot reels, base rental $7.50.

Billy Dooley's family do themselves proud in creating a nautical atmosphere for his few days of "liberty" in *Shore Shy*.

Captain Swagger (Rod La Rocque) at work in that sprightly romance of the same name—the October feature length release.

WHO?
WHERE?
WHEN?

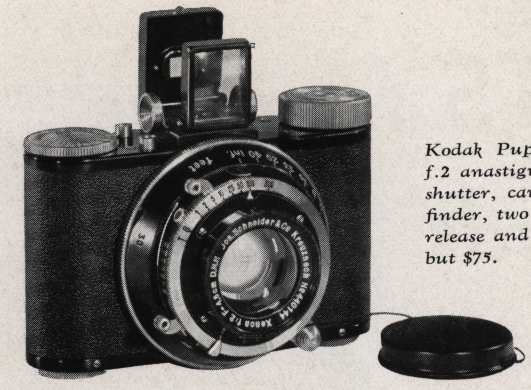
To Pack Your Reels Full of Interest, *string your movie story on a thread of titles you make yourself . . .*

YOUR own titles for your own movies are as much fun to make as the movies themselves. And it's so easy with the Ciné-Kodak Titler—simplest of titling devices, designed especially for Ciné-Kodaks.

You can type or print your titles on cards supplied with the Titler. Or illustrate them with pictures cut from magazines or with your own sketches—use snapshot prints for title backgrounds. Then slip the cards into the Titler's easel—and shoot. Daylight or an ordinary electric bulb provides the illumination. That's all there is to it. You can make titles in a hurry, too—and quite inexpensively.

CINÉ-KODAK TITLER
$6.50

The Ciné-Kodak Titler, complete with 100 special title cards, typing and framing masks, $6.50. Fits only Ciné-Kodaks.



Kodak Pupille complete with f.2 anastigmat lens, Compur shutter, carrying case, range finder, two color filters, cable release and camera foot costs but $75.

Its enlargements prove the rare precision of KODAK PUPILLE

EXAMINE a Pupille-exposed negative and the enlargement it makes. You'll be amazed at its exceptional sharpness and detail. You'll realize why the Pupille has so quickly won the favor of movie makers who are critical of their "still" results.

The Pupille makes sixteen pictures, $1\frac{3}{16}$ x $1\frac{9}{16}$ inches, on a roll of "vest pocket" (No. 127) Kodak Film—regular or Verichrome. It has an extremely fast lens—an *f*.2 anastigmat—that makes you practically independent of light conditions. It permits pictures as close as 2½ feet from the subject *without an auxiliary lens.*

Other features include: a Compur shutter with a range from 1 to 1/300 second, besides bulb and time; a detachable periscopic range finder; precision-cut spiral mount for accurate camera extension; a safety device to prevent premature exposure; a built-in depth-of-focus scale.

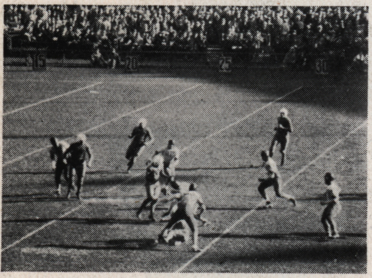
See this midget member of the Continental Kodak family at your Kodak dealer's.

EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK

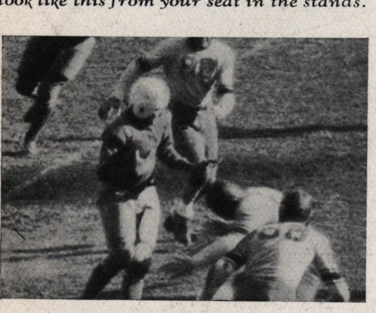
SHOTS *from the Stands*

as Big as

SIDELINE CLOSE-UPS



AT THE GAME the players, the action, look like this from your seat in the stands.



ON YOUR SCREEN you see this close-up —a movie taken from the same position with Ciné-Kodak K and a 4½-inch, f.4.5 telephoto lens.

With a telephoto lens Ciné-Kodak, Model K, makes pictures that bring your audiences 3 to 4½ times nearer the plays than you were in the stadium.

YOU don't need a sideline seat to get large-dimension, detail shots of the players on the field. For with Ciné-Kodak K and a telephoto lens you get distant action in close-up proportions . . . and mighty easily, too.

With the 4½-inch telephoto lens you get an image that makes your subjects appear 4½ times as wide and as high on the screen as they did from your seat in the stands.

With Ciné-Kodak K you can change from your *f*.3.5 or *f*.1.9 lens to a 3-inch or 4½-inch *f*.4.5 telephoto lens . . . instantly, without fuss or trouble. It is adaptable, as well, to the 15 mm., *f*.2.7 Wide Angle Lens.

This versatile camera is supplied with either the fast *f*.3.5 lens or the ultra-fast *f*.1.9. Its cost complete, with carrying case—$110 with *f*.3.5 lens; $150 with *f*.1.9 lens. The 3-inch telephoto lens is priced at $45; 4½-inch, $60.

Your nearby Ciné-Kodak dealer will gladly demonstrate the many other features of Ciné-Kodak, Model K. See it now before the big games have come and gone.

EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK

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